

was the folding of time and scale. Danish citizens were able to walk around the orphaned blue glacial ice and see it melt. Unfortunately, to many, this was a perfectly normal occurrence that aligned with widespread conceptualizations of physical science and thusly, individual worldviews. Ice melts. Glaciers melt. In effect, the rapid loss of glacial ice worldwide was normalized by the melting ice proxies transported to urban Copenhagen. The everyday cobblestones of Copenhagen were not affected by the melting Greenlandic artifacts; in reality, no Danish citizens were interrupted nor inconvenienced by such a display. Extrapolated out, the loss of glaciers could be understood to be of equally little inconvenience. By taking the ice out of its own individual settings, its own context, in result, such displays normalized glacier melt and subtly furthered its inability to trouble citizens of Denmark. By highlighting the ice as melting ruins, the artists positioned glaciers into the narrated corner of certainty, of a future without glaciers.

Eliasson and Rosing are not the only artists engaging with climate change via melting ice. To highlight only a few: in 2009, Brazilian artist Nele Azevedo drew attention to diminishing ice at the Poles by sculpting over 1000 small figures out of ice and placing them to melt in the central Gendarmenmarkt Square in Berlin, Germany. In Washington State in 2013, artist Jyoti Duwadi set up a video camera and placed a 10-ft² block of ice in the Whatcom Museum's courtyard and left it to wither. During the People's Climate March in New York City in 2014, artists Nora Ligorano and Marshall Reese placed a 3000 pound ice sculpture of the words 'The Future' to commemorate the recent measurement of 400 ppm of carbon in Earth's atmosphere. It took 13 h to melt; and while the installation surely generated positive attention about climate change, what it implied about glaciers was explicit. Ice melts, and the ruinous evidence is available daily in the cold spaces of the world.

ARTISTIC

Diane Burko, a well-known American landscape painter, began recently engaging with glaciers in large-scale portraiture, merging photography and painting that simultaneously echoes the merging of science and art in her own work. Burko's work is in conversation with many other visual artists contemplating glaciers (see, e.g., Resa Blatman, Zaria Forman, Camille Seaman, Spencer Tunick, Claudia Märzendorfer, and Joan Perlman). Pointedly, many of Burko's works highlight the ruin of glaciers. Burko's 2011 series *Politics of Snow* included the oil painting *Columbia Glacier Lines of Recession 1980–2005* as

a classic example. The Columbia Glacier is painted in full stretching vertically from the top to the bottom of the canvass. Lines in bright primary colors are painted horizontally across the glacier, depicting typical scientific recession lines. Scientific reports have disseminated many of these now classic aerial photographs of glaciers with recession lines clearly marked to allow viewers to gauge rates of loss and retreat. Burko's painting recreates the look of these photographs—except her work depicts the glacier still in existence. Viewers looking at the painting understand that the ice portrayed is no longer there; it remains only as a creation of Burko's imagination. Recalling Nelson's earlier point that enough of the original whole must remain for the observer to recognize the ruin *as it once was*,⁷⁴ the Columbia Glacier in Burko's painting is haunted by what it once was—recession lines are painted almost the entire length of the glacier's trunk. Explicitly, this painting furthers the glacier-ruins narrative: the ice is, and will be, lost.

Burko's work evokes the certainty of climate models: for decades science has predicted that glaciers will recede. Here, then, is clear evidence, of fulfillment of prediction. By recreating lines of current and estimated loss, Burko invites viewers to contemplate not the ice in current existence, but rather, where the ice not only once was, but also where the ice *will not be*. The glacier remaining in existence is overlooked as the focus dominates on the ice lost. It is possible to look upon this painting, and additionally upon glacier works by Blatman, Forman, Seaman, Tunick, Märzendorfer, or Perlman, and experience feelings of loss over such tremendous amounts of ice. Rarely do modern painters portray glacial ice as it exists, without the undercurrents of loss or climate change. While surely indicative of common attitudes and emotions toward ice, such singular understandings and subsequent depictions may limit the range of ways to experience the world's remaining glaciers.

CINEMATIC

Conceptual artist Kitty Von-Sometime exploited the emotional potency of ruined glaciers to backdrop her most recent work, *Opus*. Shooting the film on Langjökull, an Icelandic glacier, the artist opened the short film by striding across the glacier in a coin-constructed headpiece, a frozen glacial-blue dress composed of thousands of pleats, and a choker made of two hands wrapped around her throat. While Von-Sometime loaded her work with powerful symbolism, with the coins strung across her body representing financial worries, the bear sculpture